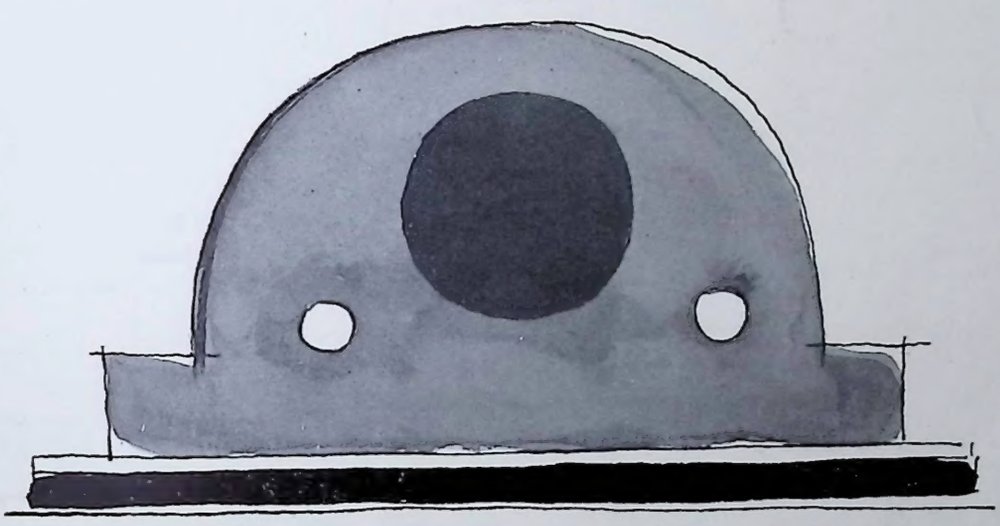
Loew's, Toronto, Displays SRO Sign For "Double Wedding" Opening.

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 30 TORONTO 2, CANADA November 13th, 1937



Listen In!

(next page)

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259 SPADINA AVENUE, TORONTO 2

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RAY LEWIS
Editor and Publisher

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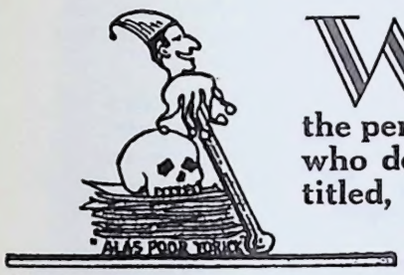
J. B. PRIESTLEY COMES TO TORONTO



WE HAD a distinguished visitor from Overseas in the person of J. B. Priestley who delivered a lecture entitled, "A Writer Looks at the World", at least that was the title of the lecture, but who limited his look to the Fourth Dimension, if we might be as bold, being a mere motion picture trade paper editor, to say so.

Mr. Priestley is a world-famous author, dramatist, publicist, lecturer and screen writer, although in the latter domain he is still to become world-famous.

He came to Toronto under the auspices of the Holy Blossom Forum, and this year, he spoke at Massey Hall.

Mr. Priestley has two smash-hit successes at present playing on the London stage, and we are told he is soon to have a third to keep the other two company.

No doubt, someone will produce these plays for screen presentation, that is, if Mr. Priestley is persuaded to enter into such an arrangement, for he is not keen about the Screen.

No particular aversion, but no particular liking, for Mr. Priestley feels that we do not present books and drama as they are written.

Your editor saw a picturization of "Laburnum Grove", it made excellent drama entertainment, but dragged along as a picture, perhaps this was due to the fact that Sir Cedric Hardwicke was so badly cast in a most important part.

You remember the British production of Priestley's, "Good Companions", one of the early British Films in Canada, and which made a most excellent impression.

"Dangerous Corners" is another Priestley screen success, and there are others to which Mr. Priestley has not affixed his signature, so he told us.

However, returning to the lecture, it was so high-brow that we cannot, since that memorable evening, get our eyebrows to descend.

Massey Hall holds close to three thousand people, it was about two-thirds full. You felt that most of the people there came to hear how an author looked out on a world in which there was an Ethiopia, a Spain, a Palestine, a China as Geographical Points of Conflict.

Mr. Priestley flew right over these territories, save that he paused in his Time-Tract of Four Dimensional Flight to remind us of, "nature red in tooth and claw", due to the fact that we moved around an outer circle, having lost the unity within; and that our scientists tried to explain reality by roots and not by fruits.

Following the lecture, there were written questions, and someone asked, "How do flat people look at each other?" This went over big, for we were looking for a laugh. Mr. Priestley had tried to draw a picture of people living very close to the ground and looking out of a window which was as flat as they were, and who were unaware of the Fourth Dimension from which other people looked down at them and at the world.

We noticed that Sammy Bloom of the B. & F. circuit was there, and Solly Allen, of the Allen Bros., they were looking up at Mr. Priestley all the time, trying to get to his Fourth Dimension, even as was your editor. It was a good try!

The following day your editor saw Joan Crawford in "The Bride Wore Red"; Joan Crawford is always good, not overlooking Franchot Tone, and we wondered, after a day of sensational newspaper headlines, deflations, inflations, repudiations which involved your life's savings, if getting a surcease from thinking was more important for the mental equilibrium of the world than the mental gymnastics which follow the Fourth Dimension.

RAY

RAY LEWIS

PRESENTS

DEAR Mr. Warner:

Your company's picture, "The Life of Emile Zola" is playing its second week at the Uptown Theatre, Toronto; and it is only this week that I have had an opportunity of seeing a production that a world of picture-patrons are talking about, owing to the fact that when it was first presented in New York and Canada, I was in England.

The news of its importance and quality, however, reached me at London, and during a recent visit to New York, I heard a great deal of comment concerning this picture. When I mentioned that I had not yet seen it, the invariable reply was, "What you, Ray Lewis, haven't seen "Emile Zola?". It was evident that I had committed a misdemeanor of omission, and I proceeded to be ashamed to further admit that not all the good things of life which pass by my window, find it open to receive them.

Determined to erase the blot on my escutcheon, to win back my self-esteem by seeing your company's production of "Emile Zola", I selected the night for this viewing. It happened to be a rainy night, in fact, it had rained all day, starting off in the early morning with that typically London atmospheric slightly-overcast look, but, notwithstanding I found a capacity house, which encouraged me into believing that here were a few thousand more winning back their self-esteem by seeing "The Life of Emile Zola".

I COULD write an editorial extolling the grandeur of its theme and presentation, the life-like delineation of its characterizations, the magnificent heights to which this picture ascends, its grip upon the imagination, its purity of drama, its human appeal and its humanizing effect, but writers of literary and journalistic fame have already given to your company such well-deserved acclaim, they have singled out Mr. Paul Muni's characterization of "Zola" for notable distinction, therefore, I pass that dead line which separates your company as the producer of "Emile Zola", from myself as its critic, much as the footlights separate a player from his audience, and come closer to you in a more intimate appreciation.

Dear Mr. Harry Warner, Dear Major Warner, Dear Mr. Jack Warner, and Dear Everybody Else associated with your production, sales and publicity departments who may have sat in on the conference to discuss the idea and the script involving the production of "The Life of Emile Zola", and agreed that it should be done. Seeing the picture has given me an additional lease on faith, on the goodness and sincerity of man, the invincibility of truth and justice.

I wonder if you stopped to think when you weighed this story upon the scales of entertainment and profit that it was worth its weight in gold to people all over the world, people of all nations, of all creeds and races, who looking on at man's inhumanity to man, become so bewildered that they fail to realize that they too are losing their grip on their own Divinity.

Emile Zola, as you present him in your production of his life-story, is not a man, not a mere writer who achieved his greatest fame by setting the condemned and disgraced Dreyfus free, and proclaiming to the world the Injustice of his condemnation. Zola is the Symbol of Journalism, that Power of the Pen which can set millions of people, unjustly condemned, free, proclaiming their innocence, if that Pen-Power cares to free itself from complacency, from indifference, from the desire to live well, to be applauded and patronized by a favored class of which it hopes to remain a comfortable member.

ZOLA is the Symbol of his Class, the Pilate Class, not bad at heart, but possessing power is swayed by a passion to maintain its position, and for such selfish security washes its hands when delivering up some Sacrificial Lamb to the Blood-Lust of the Mob.

But, whereas, Pilate washed his hands to set himself free of the consequences of his mob-influenced judgment, Emile Zola rises sublimely above his security of position, washing his hands for a clean fight against the Forces of Intolerance and Injustice, leading Dreyfus to Liberty, and freeing the people of France from a pernicious system of Class Loyalty at the expense of Justice.

There is a tendency today to wearily exclaim, "What's the use, the cards are stacked against us". Your production, "The Life of Emile Zola", reveals that conditions of Intolerance, of Injustice are not restricted to our age, they existed virulently in our Yesterdays, but when the Power of Righteousness, through the Power of the Pen, or the Eloquence of Speech, united their sincerity with the Flame of Courage

(Continued on Page 5)

No Successor Yet Named For S. J. Briskin, RKO Studio Chief.

RAY PRESENTS

(*Continued from Page* 4)

for the deliverance of an unjustly condemned individual, for the deliverance of a harassed nation, a race, or the believers of religious creed, these had the force for such deliverance; AND WE HAVE THE FORCE FOR SUCH A LIBERATION TODAY, PROVIDING WE HAVE THE COURAGE AND SINCERITY, THE ABILITY OF AN EMILE ZOLA.

Dying men and women, seeing your production of "Emile Zola" will become revivified, reaching out their trembling hands for new life. Behold, the face of the world is strewn with Dead Hopes — these are The Dead, these are the men and women who are dying — the Idealists, the Workers, the Creators who represent Arts and Letters, the Scientists, the Economists, the Philosophers, the Traders, the Statesmen, the Parliamentarians and men and women humble in their occupations, little children whose only crime appear to be, that they have been born in a country which some Military Power desires for its own aggrandizement and greed, or that they have, through an accident of birth, been born into a race which follows the religion of its fathers, a belief in the Lord of Hosts, Who IS Their God!

WHO is Dreyfus but the symbol of a world of men and women who were unjustly condemned, a Socrates, a Jesus, down through the blood-stained Fingerprints of Civilization to Abraham Lincoln, all murdered for that Liberty, that Justice which they represented!

Move closer to our own pages upon which we write today's history; there is the shadowy figure now of the Rt. Hon. Ramsay MacDonald, now dead, a heart attack, but we who observed what the Mob did to him in England during the last election in which he campaigned for a seat in Parliament, know that his heart was cracked, broken then by those people whom he had endeavored to serve, those who called him a "traitor" to his Party, because he loved England better than he loved Party Politics.

Some pictures are made in time, meaning that they belong to a vogue, a period which is timely for their theme. Your company's production of "Emile Zola", Mr. Warner, is ageless, timeless, for it is made of the imperishable quality of Liberty; its motif is Justice and Justice will never perish from the face of the world.

Musing on this Heritage of Life, I am reminded of some words of Thomas Jefferson recorded in his "Notes on Virginia", "I tremble for my country when I reflect that God is just; that His Justice cannot sleep forever; that considering numbers, nature, and natural means only, a revolution of the wheel of fortune, an exchange of situation is among possible events; that it may become probable by supernatural interference. The Almighty has no attribute which can take side with us in such a contest".

CONKLIN IN WINNIPEG

BY J. J. CONKLIN

THERE is no immediate danger of moving picture houses throughout Canada being forced to close down, despite the fact that the squabble between the Famous Players Canadian Corporation and the International Alliance of Theatrical and Stage Employees and Motion Picture Machine Operators is far from being settled.

F. H. Kershaw, district manager of the theatre chain, had nothing to say and claimed he had received no notification of the threat. Union officials said he had been notified by telephone. D. Gauld, district manager of Western Theatres Ltd., chain which controls the five theatres affected, and which is a subsidiary of the Famous Players' Corporation, said no action was contemplated since application had been made to the provincial government for a board of conciliation under the Act to Prevent Strikes and Lockouts.

R. B. Russell, general secretary of the One Big Union, which now holds contracts with the five theatres, the Starland, Regent, Fox, Times and Furby, called the threat that members of the I.A. in Hollywood would withhold films destined for Canada "nothing but bluff".

Charles Hayson, chairman of the O.B.U. Projectionists' unit, issued a statement, which said, in part: "The threatened general strike does not alarm our unit, a Canadian labor organization conducting its affairs in accordance with the laws of the country. No strike or violence has been threatened from our side".

Exhibitor Sues Union

CLAIMING that the Park Theatre in Winnipeg, is being "watched and beset" by union picketers, Rudolph Besler, owner of the moving picture house, is asking an injunction and $5,000 from Edward Turner, president, Graydon A. Matthews, business agent, and 22 other officers and members of Winnipeg Projectionists local, No. 8, and the International Alliance of Theatrical Employees, local 299, in a statement of claim filed Monday in court of King's bench.

Plaintiff alleges that until July 26, 1937, he employed a member of local No. 8 as a projectionist in his theatre, but on that date the union terminated the agreement and he then made an arrangement with Projectionists' Union, No. 1, of the One Big Union, to take a member of that organization for the work.

Following the change, he says, union companions of his former employee, members of local No. 8, started to picket the building, and continued this from October 18 to October 27. He is asking the court to stop interference with his business.

Important Theatre Deal

AN important deal in Winnipeg theatrical property was completed this week by which Misch Triller, owner of the Furby and Times, in Winnipeg, has taken over from Western Theatres the Osborne and Arlington Theatres, centres for British film showings, and formerly owned by Raymond Kershaw, now of Victoria, B.C. This will give Mr. Triller four houses in Winnipeg. The new chain will probably be known as The Associated Theatres.

20th Century-Fox's "Ali Baba" Record Grosser For October.

LONDON ROUNDABOUT

BY DENNISON THORNTON

MR. TRACY'S OTHER SELF

IT was at Pinewood Studios . . . .

"Good morning, Mr. Tracy", I said.

Philadelphia-born Arthur Tracy, better known as "The Street Singer", laid a pile of gramaphone records on the table, flashing a welcoming smile, waved me to the latest thing in armchairs.

"These have just arrived", he said pointing to the records. "Mind if I try some over?"

AS the familiar voice of "The Street Singer" came through the loudspeaker, Mr. Tracy leaned against the radiogram and listened carefully, critically, to his "other self". He wore a black felt hat and the dark suit of clothes identified with his "Street Singer" character.

"Like it?" he asked when the music stopped.

"Very much", I said.

"Then it's yours", he said handing me the disc labelled "Old Cathedral Town".

Before I could say anything Mr. Tracy was talking fast.

"Yes sir, there's a big boom in the sale of phonograph records in this country", he said. "Why, in Britain alone they've sold over two million copies of my 'Martha' recording. It's my favourite, of course, I've sung it so often that audiences have come to identify it with me. That's why I've made it my theme song. I can't play a vaudeville date without having a request for it. That and 'Trees'. They never seem to tire of either. The kiddies, in particular, are just crazy about 'Trees'.

"Does it surprise you to know that I have a very big following amongst the children—that a large proportion of my fan mail comes from them? That's why I try to include a song for the youngsters in every broadcast and picture I make.

"Yes sir, clean, simple, wholesome, human, family entertainment—that's my line in a nutshell", said Mr. Tracy laying another disc on the turntable.

"All my British pictures have been based on stories or ideas of my own. They've all exploited the human interest angle. That's one reason why they've been successful."

MR. TRACY removed the "Street Singer" record that had been playing as he talked.

"Better take this one along too", he said thrusting the disc into my hand. I started to say something. Mr. Tracy ignored me.

"The still untitled picture I'm now making for Sinclair Hill", he rattled on, "has the same human elements as the last one. In it I am answering a question which thousands of people have been asking me ever since I came to England.

"They all want to know why I call myself 'The Street Singer'.

"Well, in this film we shall explain all that. We shall tell the story of my early days, of my struggles for a break in New York, of my first stage engagement which earned me several hundred dollars and fooled me into thinking I had made the grade. But hopes were quickly dashed by the long stretch of unemployment that followed.

"Then, one day I saw a poster on Broadway advertising a new stage play by Freddie Lonsdale. The play was called 'The Street Singer' — and that gave me an idea. I would kill Arthur Tracy and out of his ashes I would create a vocal personality — a wandering musician singing in a dozen different languages at the street corners of the world's capitals.

"I took the idea to the manager of a broadcasting studio and persuaded him to let me work on the air for nothing — just so I could build up my act.

"Well sir, the trick worked. Enquiries started pouring in from listeners all over the country. They wanted to know the identity of this mystery singer. The newspapers took it up and almost overnight I had established my 'other self'. I signed a radio contract that brought me thousands of dollars a week.

"So in this new picture, the story will show me, rising, falling and rising again. And there'll be lots of human interest because that's important."

MR. TRACY handed me another record. "Here", he said, "you ought to have this, too. It's a grand number. And speaking of grand numbers I've had a marvellous batch of new songs specially written for this new film of mine.

"Yes, I've done a bit of composing myself, but you can't serve two masters. No sir! Singing is a full-time job.

"How long have I been in England? Just two years, and in that time I've made three British pictures not counting the one I'm working on now.

"MY first was 'Limelight' in which I co-starred with Anna Neagle. It was made by Herbert Wilcox, and, say, what a showman that man is! Sometimes he used to keep me working until two and three o'clock in the morning, and there are not many directors who could keep you up that late and get away with it. No sir! But there's something about Wilcox — something you can't define. He's so persuasive! You do things for him you wouldn't do for anybody else. If he asked you to put your arm in fire you'd do it. It woudn't be until after it was all over that you'd suddenly think: 'Say, that wasn't in my contract!'"

"But the easiest and best director I've worked with is Sinclair Hill", said Mr. Tracy adding two, three, four more records to my already considerable collection.

"Picture-making isn't a one man-business. No, sir! It's a team business. And if you want the team to pull together you've got to create the right atmosphere and spirit on the set. Now Sinclair Hill has collected a grand team, and he has the ability to create a working atmosphere of friendliness and co-operation. And if the spirit is there on the set it shows in the screen, communicating itself warmly, spontaneously to the audience."

THERE was a knock at the door. Time was up. Mr. Tracy was wanted on the set right away.

As I rose to my feet Mr. Tracy heaped the remaining pile of "Street Singer" discs into my arms.

"I ought to tell you", I confessed, "that I possess a radio but no gramophone".

"Then I'll send you one for Christmas", he laughed guiding me out into the corridor. "Bye-bye, and don't forget what I said about human interest." I staggered down the passage-way under a load of two-dozen gramophone records!

No Radio Shows Sponsored by 20th Century-Fox Says Joseph Schenck.

THE STORY OF THE HERBERT WILCOX - RKO RADIO PRODUCTION AS TOLD BY RAY LEWIS

Conclusion

WE now approach one of the superb climaxes of this picture, "Victoria The Great", which removed from pageantry and the spectacular, invades the privacy of wife and husband, revealing the tender regard and solicitude which each has for the other.

The Queen is much disturbed because Albert's brow is feverish, there is a weary droop about his shoulders, a film over the ardour of his eyes. "Albert, you are ill," the Queen exclaims anxiously, "You must have a cup of tea," to which Albert replies, "The servants are all asleep." "I will make it for you, myself," replies the Queen.

Meanwhile, scenes follow in which we see Lord Palmerston making himself as comfortable as possible, without going to bed, as he awaits the arrival of the redrafted message which is to be forwarded to the United States. Being informed that it is morning, he prepares to go to bed, jubilant and satisfied that the note will not come in time; and that he will indulge himself in the supreme pleasure of informing the War Office to send soldiers, adding, "Canada will no doubt be invaded".

The Queen returns with a cup of tea which she has made for her Prince Consort, her dearly beloved husband, and finds that he has finished the draft, which now but awaits her signature.

The Prince Becomes Ill

IT WAS a great task upon a brain-weary man, a prince who found himself an alien among a people whom he loved, a prince who gave so much of himself to a nation which accepted the full measure of his giving, but made no outward show of gratitude for the multiplicity of his gifts.

Little, in our English history, which has been taught to us as adolescents, is revealed of Prince Albert, but in the Herbert Wilcox production of "Victoria The Great", Mr. Wilcox has presented an Albert Memorial in which the spirit of Queen Victoria must take keen pleasure, a memorial, not of stone, not of glass, as was the Crystal Palace exhibition which added so to Albert's glory and fame, and won for him, at last, the respect and admiration of the populace of England.

The Albert Memorial which "Victoria The Great" presents is a memorial of drama, of language, of pictures, a memorial which is not stationary in England, but one which will travel all over the world, through the distribution channels of the RKO Distributing Corporation, and, wherever there is a screen, will be exhibited to white people, to yellow people, to black people, to all races of people; a testimonial to Albert, the Prince, who was so beloved by one of England's greatest monarchs, "Victoria The Great", and who laid down his life in service to her and to the country over which she reigned as Queen.

The Prince Consort Seriously Ill

PRINCE ALBERT is ill for some time, but the Queen is encouraged by the Court Physician, who assures Her Majesty that the Prince will recover, in fact, that there is no reason to worry about his condition. Lord Palmerston, who has so opposed the unseen rule of Prince Albert, and resented what he called the "foreign influence" calls to pay his respects; and assures the Queen that the people of England are deeply grieved at the illness of the Prince Consort, realizing his great services to Crown and State.

Victoria, barely looks at him, as she arranges some flowers for the room of Prince Albert, and replies icily, "It is ironic, my lord, that his illness should have brought about this appreciation".

The Death of The Prince

AND now we approach one of the most dramatic and poignant scenes in this picturization of "Victoria The Great", a scene which holds you tensely interested, tensely sympathetic and almost forces a cry from your lips as the Queen, noting the delirium of Prince Albert, endeavors to bring him back from the spirit-world to which his soul is winging its flight. It cannot be done, the Prince wanders further and further away, to his own country with its fields of white flowers, to the painful memory of his humiliations in the country of his adoption, the memory of his accomplishments, the satisfaction of knowing that he did his best for Love, "all for love, and nothing for reward".

Queen Victoria, who always has had her Prince to share with her, her joys, her trials and sorrows is suddenly faced with the realization that Albert, the husband, the lover whom she adores, he, who has served her and England so well, on whom she has learned to rely so much, is dying—"Albert", she cries out as terror of truth grips her, and she realizes that Albert is dead!

The Widow of Windsor

LIFE drags on for the Widow of Windsor, as Queen Victoria is now called, for she has gone into absolute retirement following the death of her husband; and it is only when the people begin to cry out against a Queen "who wraps the crown in crepe"; when leaders of her people openly array themselves in defence of her attitude toward her bereavement, and against it, when Gladstone, then Prime Minister, makes a personal call on her in order to persuade the Queen to once more take her public position, entailing a duty which Prince Albert would have desired her to fulfill, only then does the Widow of Windsor begin to again make public appearances, and officiate at the various ceremonials which are the duties of her Crown.

Victoria, Empress of India

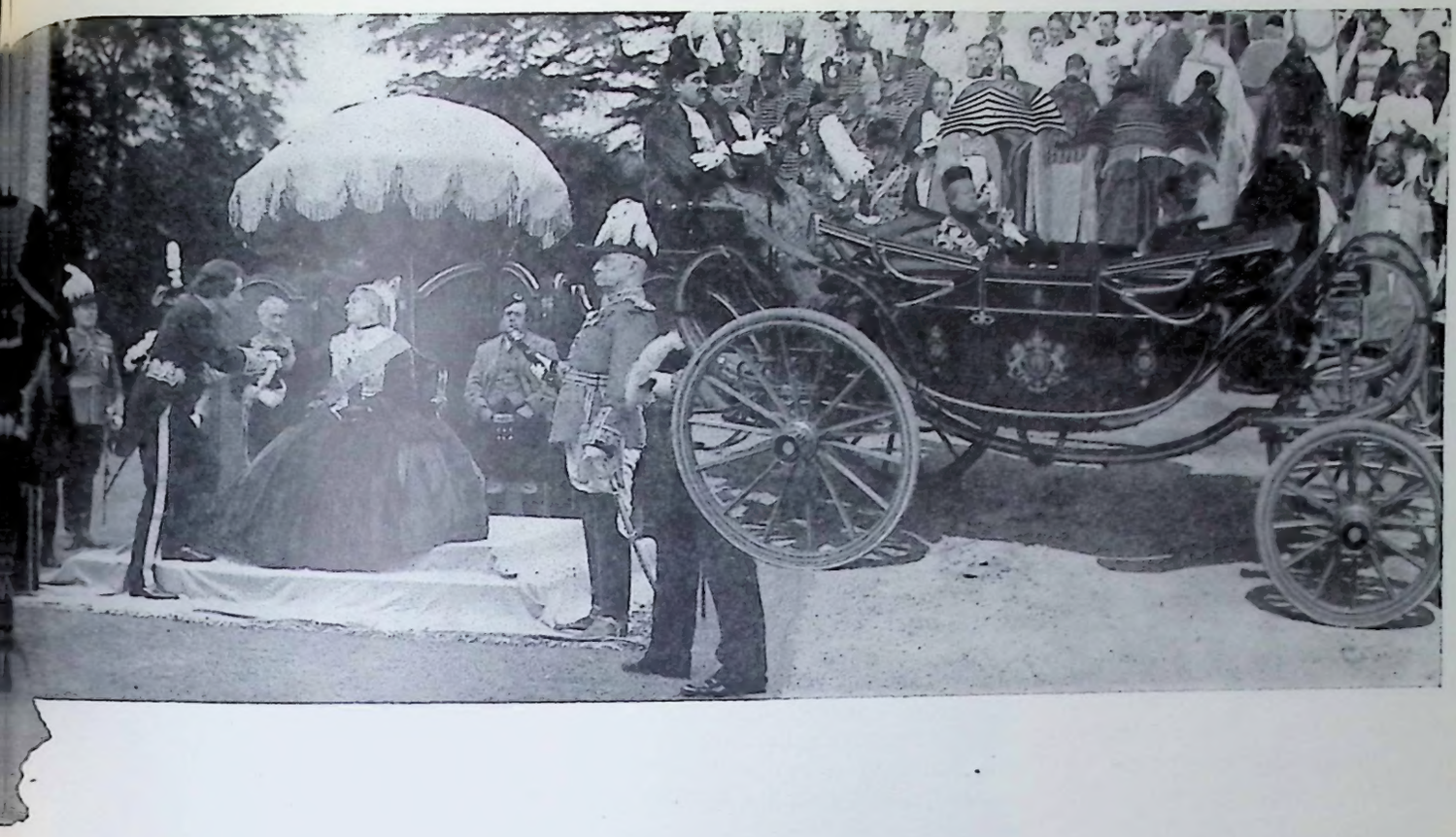
WE pass swiftly on to the scene where Queen Victoria is proclaimed, Empress of India. These scenes and the concluding ones are all in Technicolor. Here, we behold a Queen and Empress addressed by her favorite Prime Minister, Disraeli (Lord Beaconsfield), addressed with reverent and affectionate regard, reflecting the spirit of the subjects of her "far-flung Empire", a spirit of kindliness, of devotional loyalty to the little Queen who had come to them as a young girl of eighteen, and who had fulfilled so faithfully those oaths which she had taken at her Coronation; and the vow which she had made when told that she was Queen, "I will be good".

The speech in reply to the address by Lord Beaconsfield, when Queen Victoria welcomes her millions of new subjects into her Empire, of which she smilingly states she is "the grandmother", is delivered by Anna Neagle in a manner which would add fame to the lustre of a Parliamentary address made by an orator long versed in the art of public speaking.

When Victoria addresses the prime ministers of Canada, Australia, New Zealand, South Africa, mentioning each of these dominions by name, when the princes of India bow in homage before this little Queen who draws herself up to her fullest height, never forgetting that she must by dignity of posture make up for that deficiency in height which nature imposed on her, we begin to understand that Queen Victoria was not a Figure of Speech, or an Emblem of Monarchy who sat upon the throne of England, but that she was a dear little woman who had through years and years of Queenship endeared herself to her people, until they did, as she expressed it, look upon her as a beloved member of their own family, who had served them loyally and well.

Victoria's Diamond Jubilee

FOLLOWING the proclamation of Victoria as Empress of India, another scene of splendid colour is presented. It is the Jubilee of Victoria's reign. She is seventy-eight, and as she drives through London in her carriage, to St. Paul's in the very carriage which conveyed Her Majesty,



Queen Victoria, on that historic drive, one quite forgets that this is not actually Queen Victoria, that this is Anna Neagle, a beautiful young English actress, who, through the magic and wizardry of make-up, and the ability to bring back to life Queen Victoria, through histrionic talents and a comprehension of the character of Victoria, gives us a characterization which impresses indelibly upon our memory a portrait of "Victoria The Great".

"God Save Our Gracious Queen!"

AS the aged Queen wipes the tears from her eyes and smiles wistfully, when the king and queen of the "pearlies", the costermongers, cry out, "Old Girl" and "mother come home", we, too, surreptitiously wipe away a tear, but it is a tear of joy, for the Queen, with trembling voice, is heard to say, "How kind they are to me, how very kind". A look of happiness, of contentment flashes over her face, and we read what is written in her dimned eyes, "Albert, we have done our best, our very best". "Long Live The Queen", shout the people, while the choir, assembled to greet Her Majesty, sing, "Praise God From Whom All Blessings Flow", followed by,

"God save our Gracious Queen,
Long Live Our Noble Queen,
God Save Our Queen.
Send her victorious, happy and glorious,
Long to reign over us,
God Save Our Queen."

It is over, but the memory remains with us, we know Victoria, Prince Albert, we know Lord Melbourne, Lord Peel, Wellington, Gladstone, Rhodes, Disraeli, John Brown, Lord Palmerston, Joseph Chamberlain, John Bright, these Victorians of statesmanship ability, who lent their services to the glory of her reign.

Among the players are such well-known names as H. B. Warner, C. V. France, Felix Aylmer, Charles Carson, Derrick de Marney, Lewis Casson, Hubert Harben, James Dale, Percy Parsons, Robert Atkins, just a few selected from the long list who have achieved fame in England and in the United States.

Brilliant Players for "Victoria The Great"

FROM the Continent came brilliant players, Walter Rilla for the role of Prince Ernest, brother of Prince Albert, Paul Leyssac for the important role of Baron Stockmar, Greta Wegener as the Baroness Lehzen, the latter who was the governess of Queen Victoria and who remained her confident and friend.

When Anton Walbrook was selected for Prince Albert, Guy Pearce, who officiated as the make-up man breathed a sigh of relief, for the Viennese actor was a most happy selection for the role of Prince Consort in that he resembled the Prince in features and stature. The ravages of Time, however, had to be taken into consideration, the Prince grew somewhat portly, he began to look weary and harassed as his duties of being Prince Consort and the Power Behind The Throne, thrust duties upon him which gave him no respite during the day, and very little sleep at night.

When Anna Neagle's make-up for "Victoria The Great" had to be considered, there was a task that presented a series of difficulties. Five different stages of the Queen's life had to be suggested with the aid of make-up. Eighteen was comparatively easy, but as the Queen became maternal in appearance, as the corners of her mouth and the lines of her lips began to change through the exercise of her Will, as lines began to leave their imprint around her eyes, make-up had to be the ravager of youth, replacing freshness, a lively disposition, changing the music-loving, dancing Queen into the sad-featured and plump little Queen, who grew shorter as she grew stouter, and as age and duties, the responsibilities of her Crown and her Motherhood weighed her down.

Anna Neagle at 78

TO make Anna Neagle look like Queen Victoria at the time of her Diamond Jubilee, at the age of seventy-

Mr. Jack Buchanan, Miss Anna Neagle and Mr. Herbert Wilcox, New York premiere, "Victoria The Great".

"VICTORIA THE GREAT"

eight, took three hours of make-up work, a most tiresome ordeal for the star.

But Anna Neagle is accustomed to "tiresome ordeals". It was in October of 1930 that this young woman, now fast becoming world-famous, started her career and achieved her fame and good fortune, right in England and in an English studio.

Anna Neagle first earned her living by teaching ballroom dancing. She danced her way to the final of the World's Championship at Queen's Hall a few years ago.

A job in the chorus, in Andre Charlot's revue followed six months of hard work at stage dancing. Then came an engagement with the Max Rivers Troupe, resulting in a job at the Trocadero in a Charles B. Cochran show.

For three years Anna Neagle was under Cochran's management, appearing either at the Trocadero, or at the London Pavilion. Her first Cochran production was Noel Coward's revue, "One Damn Thing After Another", followed by "This Year of Grace" and "Wake Up And Dream". Anna Neagle went to America with the production "Wake Up And Dream" and this with an epoch-making visit for her, for she learned in America how to be ambitious, as Anna explains, "Before I went to America, I had no idea of getting out of the chorus. I had always believed it was impossible without influence. But in America all the girls were ambitious. They went regularly to dancing school and were intent on making headway. They showed me that enterprise and hard work were much more important than influence in the long run".

"Stand Up And Sing"

ANNA learned "tap dancing" and returned to England filled with the urge to do and dare. No great offers appeared, no work save a little "crowd" work in films, until one day Jack Buchanan was in need of a blonde leading lady for "Stand Up and Sing" and Anna Neagle, still full of the spirit of "getting there", which she had learned and absorbed in America, applied for the job and got it.

Those of us who have had the good fortune to meet and know Anna Neagle are much amused by this "bold spirit" which obtained for her this leading job, for if Anna Neagle is the antithesis of anything in life, it is boldness, aggressiveness, self-assertiveness. No more modest, charming, self-effacing star has visited the shores of America than Miss Neagle, and that probably holds good for England also, and other countries.

Anna Makes Hit

ANNA NEAGLE made a hit, if we may be permitted the use of this descriptive word, as Jack Buchanan's leading lady. The public hailed her ability and her beauty.

When Buchanan decided to produce "Good Night Vienna" as his first British and Dominion talking picture, the question of finding a leading lady was under discussion.

Herbert Wilcox, arriving at the Hippodrome to keep an appointment with Mr. Buchanan, in fact to discuss the very question of a suitable leading lady, saw Anna Neagle for the first time. The show was almost over, but Wilcox, who was the producer for British and Dominion Pictures, saw that in Anna Neagle they had the leading lady whom they desired.

A screen test followed and Anna Neagle was given the part of Viki in "Good Night Vienna".

Anna Neagle Stars in Pictures

ANNA NEAGLE proved that she had all the requisite qualifications for picture stardom, and her first starring picture was "The Flag Lieutenant".

Her next film was "The Little Damozzel", in which she was co-starred with James Rennie, the latter who was brought from New York to star with Anna Neagle. The direction was by Herbert Wilcox, who in fact had Anna Neagle under contract, and who has so successfully starred her through her film career, to her present position among the great screen stars of the world today.

"Bitter Sweet" — "The Queen's Affair" — "Nell Gwyn" — "Peg of Old Drury", all followed, and each in turn brought new laurels, each in turn increased the prestige of her name.

Fame Comes to Herbert Wilcox

WITH the increasing fame of Anna Neagle came fame, also, to Herbert Wilcox, whom the press acclaimed in the the words of Seton Margrave of the London Daily Mail as follows, "Herbert Wilcox Discovers A Real British Talkie Star".

"Victoria The Great"

"VICTORIA THE GREAT" which he produced and directed personally, at the Denham Studios, England, is perhaps his greatest film achievement, following a long list of film successes. But "Victoria The Great" is more than a motion picture success for Herbert Wilcox; it is an indication of his great success as a British citizen, and through its medium, he confers upon the British Empire a service which can only be measured by a tablet, to commemorate its importance, in the Hall of Fame. Nor is this service restricted within the circumference of the British Empire, but rather shall we say, it carries, in the presentation of its scenes, a rebirth of Victorian Ideals, Victorian Traditions, Victorian Loyalties, the sanctity of the family life, the attitude of reverence and respect to Religion and to Position. It is a harbinger of British good-will and an Ambassador of Peace.

SHOOTING THE STARS

"EVERYBODY SING", riotous comedy based on the antics of a New York theatrical family, has swung into production at METRO-GOLDWYN-MAYER with FANNY BRICE, in a maid's uniform, enacting the picture's opening scenes; a sparkling cast featuring ALLEN JONES, JUDY GARLAND, BILLIE BURKE, Reginald Gardiner, Lynne Carver and Reginald Owen will appear in this latest M-G-M picture . . . EUGENE FORDE has been assigned to direct "SHANGHAI DEADLINE", soon to go into production at 20th CENTURY-FOX with CESAR ROMERO and VIRGINIA FIELD in the leading roles; picture is based upon an original story by GREGORY RATOFF . . . "A DAMSEL IN DISTRESS", the RKO RADIO picture in which FRED ASTAIRE will share stellar honors with GEORGE BURNS and GRACIE ALLEN, will have its general release next week; picture is based upon the story by P. G. WODEHOUSE, with the English humorist collaborating for the script; supporting Astaire and the two comics are Joan Fontaine, Ray Noble, Reggie Gardiner, Montague Love and Constance Collier . . . RICHARD CROMWELL is the latest addition to the cast of the new BETTE DAVIS film, "JEZEBEL", in which Miss Davis is co-starred with GEORGE BRENT and HENRY FONDA; picture was put into production at WARNER BROS.' West Coast studios last week, with Fay Bainter, Henry O'Neill, Spring Byington, Donald Crisp and many others in supporting roles . . . FRANK GAY, who produced "KING OF THE SIERRAS" for GRAND NATIONAL is now preparing a series of features in association with Lou Rantz for G-N distribution . . . WALTER WANGER announced this week that he has renewed his option on LOUISE PLATT on the strength of her performance in "I MET MY LOVE AGAIN", in which she plays opposite JOAN BENNETT and HENRY FONDA; other important names in the cast include Dame May Whitty, Alan Marshall, Alan Baxter and Tim Holt; picture will be released by UNITED ARTISTS . . . three of the important cast of the new DEANNA DURBIN picture, "MAD ABOUT MUSIC" have just been announced; the three are HERBERT MARSHALL, ARTHUR TREACHER and CHRISTIAN RUB; Cappy Barra and his swing harmonica band have also been engaged for the NEW UNIVERSAL production . . . comical and bizarre adventures on a holiday in the Alps will be filmed in the forthcoming production by METRO-GOLDWYN-MAYER of "THREE MEN IN THE SNOW", Erich Kastner's European novel; no cast is announced as yet . . . "HEADLINE HUNTRESS", with MICHAEL WHALEN and GLORIA STUART in the leading roles, will go into production at 20th CENTURY-FOX studios November 22nd; LYLE TALBOT, currently playing in "Big Town Girl", will have a featured role . . . the cast for COLUMBIA'S "SHE MARRIED AN ARTIST", in which JOHN BOLES and LULI DESTE are starred, with Frances Drake, Helen Westley and Alexander D'Arcy in featured roles, was completed this week; the last three players to be signed are James T. Mack, Paul Nicholas and Lloyd Whitlock . . . IRVIN S. COBB, famed author and occasional motion picture star, will once more change his typewriter for a movie camera; Cobb has been signed to a contract that will make him a ship captain in "HAWAII CALLS", the next Sol Lesser production starring BOBBY BREEN which RKO RADIO will release; Cobb has previously been seen in "Steamboat Round the Bend", "Everybody's Old Man" and "Pepper" . . . HELEN MENKEN, celebrated stage star, has begun a series of tests at WARNER BROS.' studios for one of the top roles in the film version of LLOYD C. DOUGLAS' best-seller, "WHITE BANNERS"; Douglas is the author of "Magnificent Obsession" and "Green Light", both of which made a remarkable success on the screen . . . BOBBY WATSON, famous Broadway burlesque comedian, was the last player signed for the big cast of ALICE FAYE'S UNIVERSAL production, "YOU'RE A SWEETHEART" . . . "MURDER ON DIAMOND ROW", the LONDON FILM production previously known as "THE SQUEAKER", had its New York opening at the Rialto Theatre, Thursday; WILLIAM K. HOWARD directed the EDGAR WALLACE mystery, which stars EDMUND LOWE, with Sebastian Shaw, Tamara Desni, Anna Todd and Robert Newton; UNITED ARTISTS is releasing the picture outside of Canada.

Ginger Rogers, RKO Radio star, currently co-starred with Katharine Hepburn in "Stage Door".

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Joan Crawford, Robert Young and Franchot Tone in the M-G-M production, "The Bride Wore Red".

TIVOLI—Manager Dan Krendel — Warner Baxter and Joan Bennett in "Walter Wanger's Vogues of 1938", a United Artists release. Also Bobby Breen in RKO Radio's "Make A Wish".

UPTOWN—Manager Jack Arthur — 2nd week, Warner Bros.' "Life of Emile Zola", starring Paul Muni.

IMPERIAL—Manager Tom Daley — 2nd week, Columbia's "The Awful Truth", co-starring Irene Dunne and Cary Grant.

SHEA'S—Manager Jerry Shea — Kay Francis with Basil Rathbone and Ian Hunter in "Confession". Also Glenda Farrell and Barton MacLane in "Fly-Away Baby". Both Warner Bros. pictures.

EGLINTON—Manager Bob Eves — George Murphy and Rita Johnson in "London By Night". Also Edna Mae Oliver and Maureen O'Sullivan in "My Dear Miss Aldrich". Both M-G-M productions.

RADIO CITY—Manager V. Simone — John Lodge and Antoinette Cellier in "The Tenth Man", a G-B picture. Also Jean Arthur and Edward Arnold in Paramount's "Easy Living".

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